



STEPHEN DRAAIJER PHOTOGRAPHY

MEDIA KIT

2025



FOR IMMEDIATE RELEASE

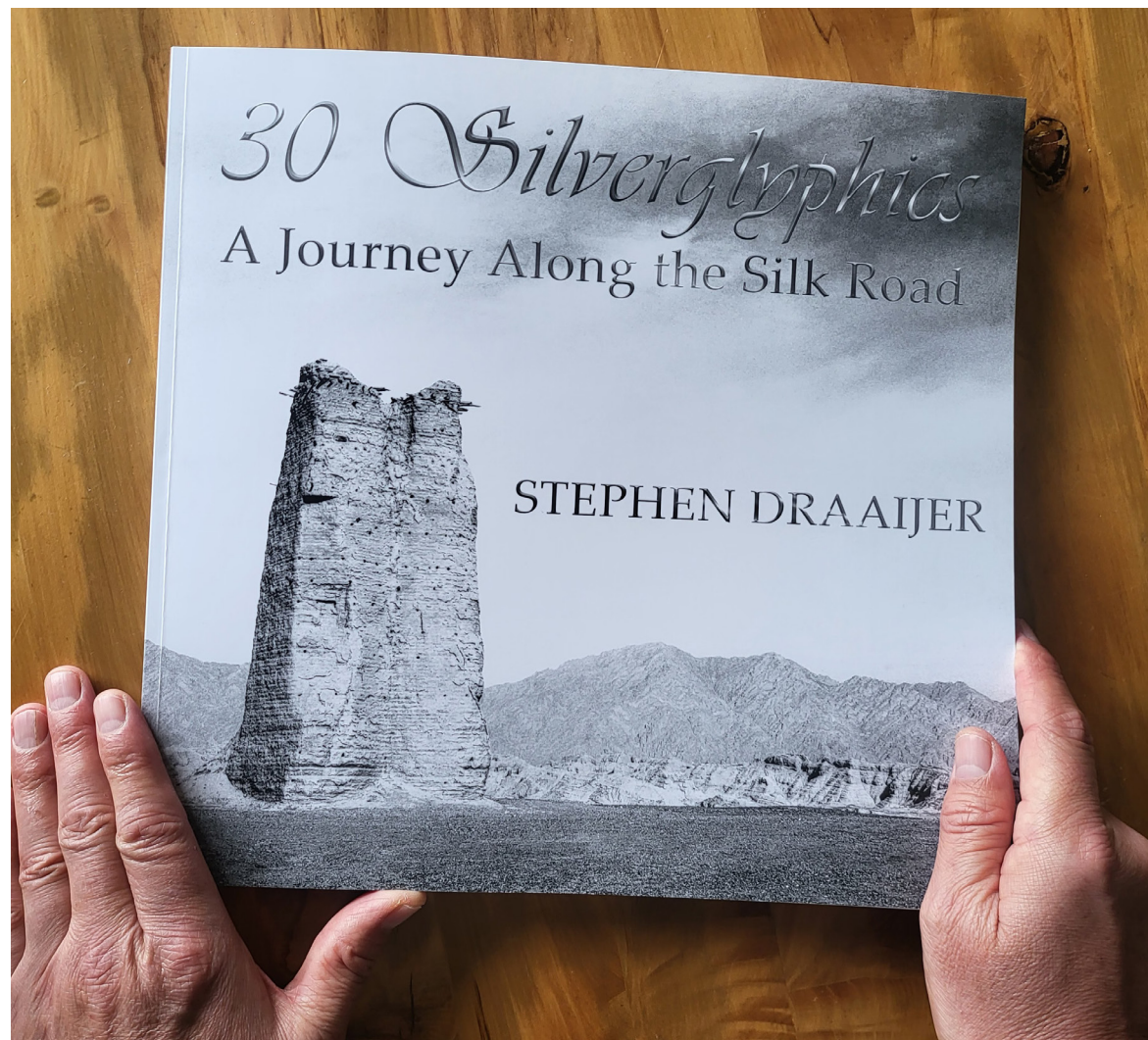
NELSON AUTHOR'S FIRST BOOK EXPLORES THE ANCIENT SILK ROAD THROUGH STRIKING BLACK AND WHITE PHOTOGRAPHY AND DESCRIPTIVE WRITING.

NELSON, NEW ZEALAND – Stephen Draaijer, a Nelson-based author has released his first book, *30 Silverglyphics: A Journey Along the Silk Road*. A unique blend of travel memoir and fine art photography, the book chronicles Draaijer's extraordinary 6 500-kilometre journey from Xi'an, China to Rome, Italy, capturing the landscapes, cultures, and people of the historic trade route in stunning black-and-white.

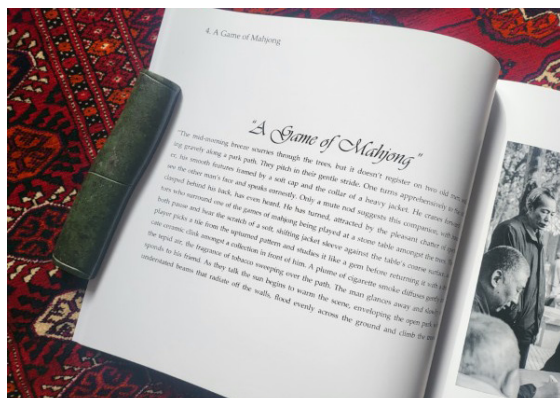
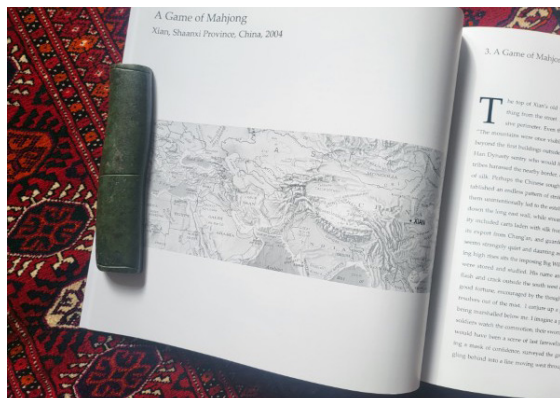
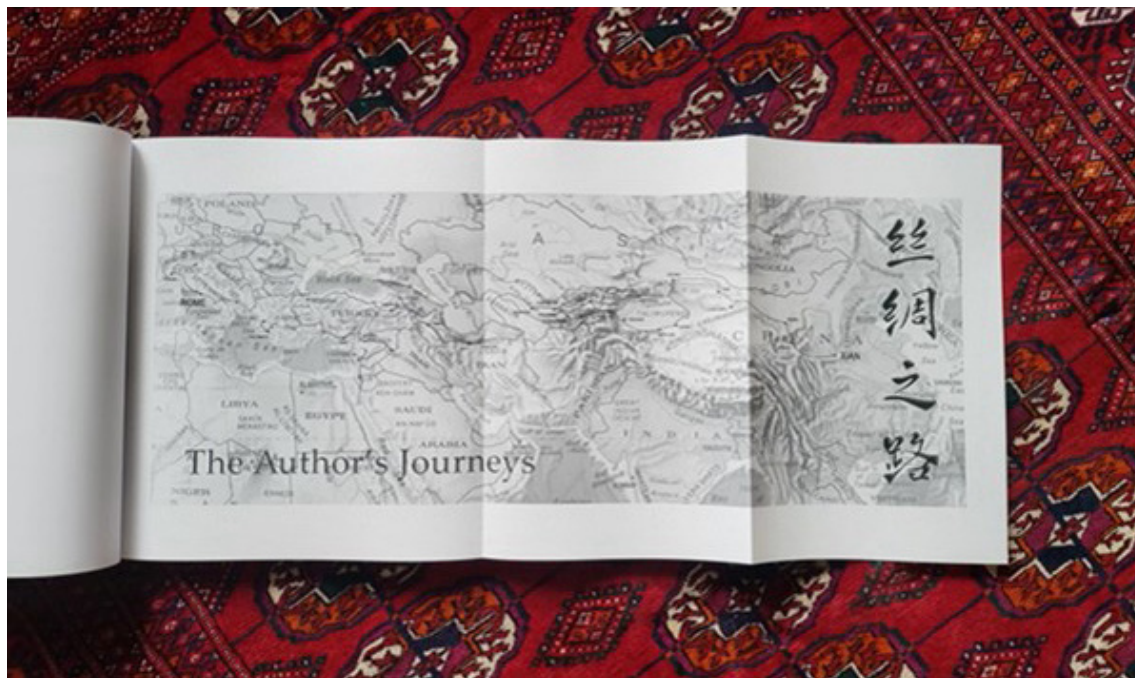
Draaijer undertook the extensive trip three separate times to capture images and experiences that form the book. The title *30 Silverglyphics* is a nod to both the book's thirty photographs representative of the portfolio, the silver nitrate that gives black-and-white pictures their luminosity and the ancient nature of the journey. The author brings a meticulous eye to his work that not only comes across in the pictures and observations but also the thoughtful layout that lies within the book's pages.

"The original inspiration for this project struck me more than twenty years ago, and I've been compelled by it ever since," says Draaijer. "This book is my love letter to the Silk Road - an effort to share the rich history and vibrant culture that exists there today. I'm excited to finally share this personal project with the world."

The book is an intimate and timeless look at a journey that has influenced global culture for centuries. This is a book that calls for attention, so let *30 Silverglyphics* carry you away.



**"This book is my
love letter to the
Silk Road"**



BOOK DETAILS

- **TITLE:** *30 SILVERGLYPHICS: A JOURNEY ALONG THE SILK ROAD*
- **AUTHOR:** STEPHEN DRAAIJER
- **GENRE:** TRAVEL MEMOIR, BLACK-AND-WHITE PHOTOGRAPHY
- **PAGE COUNT:** 176
- **ISBN:** 978-0-473-74351-2 (SOFT COVER)
- **RELEASE DATE:** AUGUST 1ST, 2025
- **PUBLISHER:** STEPHEN DRAAIJER PHOTOGRAPHY
- **PRINTER:** COPY PRESS NELSON
- **SALES PRICE:** \$75 +POSTAGE AND PACKAGING
- **AVAILABILITY:** SEE MEDIA CONTACTS
- **FORMAT:** SOFT COVER 330X305MM
- **NUMBER:** 40 FIRST EDITION COPIES
NUMBERED AND SIGNED BY THE
AUTHOR
- **REVIEW:** YOU CAN REQUEST A PDF OF
30 SILVERGLYPHICS THROUGH THE
MEDIA CONTACTS



MEDIA CONTACTS

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Hello there!

I poured my heart and soul into *30 Silverglyphics: A Journey Along the Silk Road*, and I'm thrilled to share it with you. As the first edition copies arrived, I felt an immense sense of accomplishment. This book isn't just a project, it's the culmination of a lifelong dream - one that challenged me to use every last bit of my skill and determination.

Creating the book has been a transformative experience and one that stands as a testament to my passion for black-and-white photography and writing. My intention is to give you a new perspective on the world. It's a journey through the history, culture and people of the Silk Road, captured exactly as I saw it.

Making a photography book and travelogue was the one thing I really wanted to do in my life and the experience brought out the best in me. I can't wait for you to open the book, and hope that you enjoy reading it as much as I enjoyed making it.

**“It brought out
the best in me”**

Q & A

The book's title "Silverglyphics" is described as "a nod to both the book's thirty photographs and narrative." Can you elaborate on the meaning behind the term?

The term "Silverglyphics" is a blend of two ideas: the ethereal quality of the photographs and the written narrative. The "silvery" part refers to the book's photographic element - the unique quality of light and tone captured in the images. The "glyphs" portion calls back to the ancient petroglyphs I encountered in Cholpon Ata, Kyrgyzstan, but also represents the narrative, a kind of modern day "glyph" or symbol for an experience. I wanted readers to feel that they are entering a special place and I think "Silverglyphics" expresses that.

What do you hope someone who might only be familiar with the Silk Road from history books discovers and learns from this book?

My foremost hope is that readers hold no preconceptions just like when I found the Silk Road on the back of a map in Xian, China. I hope they realize that the Silk Road is not a dusty concept but something that lives and breathes, and that they can embark on a personal journey of discovery into other cultures through it. The fact that people who read the book react differently to the pictures and stories and have their own favourites makes a compelling case for the Silk Road's timeless appeal.

The press kit states that the original inspiration for this project struck more than two decades ago. What prompted you to publish the book now?

The completion of *30 Silverglyphics* came in early 2012 at the end of over two years working in the dark room to print my pictures to gallery quality, and making a single leather bound copy. I sat with a few people under a tree in my parents' arbour with a canary singing in the background, and unrolled a Turkmenistan rug with *30 Silverglyphics* at the centre. That was what I always envisaged, and I felt fulfilled. Through the years since then I have often talked about the book to groups of people, and their eyes always shine brightly when I tell my story. The feeling that I created something special built up over time, and so I decided to share the book with the world.

Why did you choose to present the entire body of photographic work in the black-and-white format?

I chose the black-and-white format because it allows the viewer to focus on the subject without the distraction of colour. By removing that element, the images demand a deeper look and a more emotional response. It's a deliberate decision, inspired by the masters of photography I studied in college, like Ansel Adams and August Sander. They totally understood the medium they were working in and made images that seem as fresh now as the

day they were made. With work like that to aspire to, it never occurred to me to use anything other than black-and-white on my journeys.

You created both a travelogue and a photographic portfolio. What came first, the photos or the narratives?

I don't believe one came before the other - they are intertwined. I'd take notes in a small notebook, go about taking photographs, and then find a spot to write about anything notable, including the scenes I had just witnessed through my lens. Ideally the two elements enrich each other making for a satisfying whole that tells the story of the Silk Road.

What was the greatest challenge you faced during the expeditions, and was there a point where you felt like giving up?

Before leaving New Zealand I sat down at a desk and I wrote two sentences promising to develop my photography and writing ability as far as I could. It was a commitment to keep sight of the project's purpose and push through the culture shock, disappointments and struggles of travelling. I might have had some low days, but I never considered giving up.

"I wrote two promises to myself"

